

AGO NEWS

A publication for Members • Volume 9, Number 7

Historical Canadian Sculpture

The Legacy of Loring and Wyle

"FRANCES LORING AND FLORENCE WYLE ARE TO CANADIAN sculpture what the Group of Seven is to Canadian painting" – said a well-known collector about 'The Girls' as they were affectionately known. Some of the most familiar public monuments in Toronto are part of their legacy, which is fully revealed for the first time in this major exhibition, *Loring and Wyle: Sculptors' Legacy*, Gallery of Contemporary Art, July 24 – October 18; organized by the Art Gallery of Ontario; sponsored by Campeau Corporation.

BY CHRISTINE BOYANOSKI

Frances Loring and Florence Wyle are names familiar to many people, especially those who grew up in Toronto. Some may remember their eccentric dress and lifestyle, or the lively parties held at 'the church' as their home/studio on Glenrose Avenue was called, while others may recall childhood visits to the old building 'filled with statues' and dominated by the seven-foot *Goal Keeper*. The general public may know their work that is contained in museum collections across the country, and decorates our public spaces – notably, the statue of Sir Robert Borden on Parliament Hill in Ottawa, a commission which Frances Loring won in 1954; her *Galt War Memorial* erected in Galt (Cambridge), Ontario in 1930; Wyle's *Memorial to Nurse Edith Cavell* on the grounds of Toronto General Hospital, unveiled in 1921, and the many decorative reliefs that both women executed for the Approach Plaza to Rainbow Bridge at Niagara Falls, Ontario c. 1939. No one can deny their generosity of spirit, their lifelong dedication to sculpture, and the lasting contribution that they have made to Canada's cultural life.

These two extraordinary women, popularly known as 'The Girls,' or the 'Loring-Wyles,' were always considered as a team. They became life-long companions: having met at the School of the Art Institute of Chicago in 1905, they shared a studio in New York's Greenwich Village from around 1910 to 1912, then in Toronto from 1914 until their deaths in 1968. Throughout their long association, they gave each other support and encouragement, which was otherwise in short supply for sculptors in Canada early in this century. The 'team' idea is also based on the observation that there are many similarities in their work arising from the common artistic concerns that resulted from the predominantly American beaux-arts training they shared and from the foreign influences that came to bear on contemporary North American artists in the first half of the twentieth century. However, the past emphasis on their mutual concerns has obscured their individual contributions. Their styles have become so amalgamated that they are considered indistinguishable from each other when, in fact, they reflect very different temperaments and life experiences. One of the objectives of this exhibition is to emphasize the individuality of each artist while recognizing the value of their partnership and their place within the history of sculpture in Canada.

From the time they immigrated to Canada, late in 1912 and early 1913, 'The Girls' played an active role in the artistic life of this country. Their contribution to sculpture in Canada is three-fold: first, through the



Above: Frances Loring, *The Miner*, 1936; painted plaster, H. 81.0 cm. AGO, gift of the estates of Frances Loring and Florence Wyle, 1983.
Right: Frances Loring and young friends in the studio, 1962; photo, Dennis Colwell. Public Archives of Canada, Ottawa. Courtesy of Studios O. Allard Photographes Inc., Montreal.



Frances Norma Loring was born in Wardner, Idaho, in 1887. She had spent the years from 1900 to 1905 studying art in Europe. Studied at the School of the Art Institute of Chicago where she met Florence Wyle, and at the School of the Boston Museum of Fine Arts. She followed her family to Canada in 1912. Like Wyle, became a member of the Ontario Society of Artists and an associate of the Royal Canadian Academy in 1920, but did not become a full academician until 1947. She was one of the founders of the Sculptors' Society of Canada, and the Federation of Canadian Artists. Received an Honorary Doctor of Laws from the University of Toronto in 1955. Frances Loring died in Newmarket on February 3, 1968.



Above: Florence Wyle, *Deer Panel*, c.1929; painted plaster, 87.0 x 181.2 cm. AGO, gift of the estates of Frances Loring and Florence Wyle, 1983.



Left: Florence Wyle, *Baby with Dolphin*, c.1923; painted plaster, H. 106.2 cm. AGO, gift of the estates of Frances Loring and Florence Wyle, 1983.

work itself, which compares favourably with the more 'conservative modern' international sculpture of its day, and which reflects the trends and influences to which Canadian artists were receptive; second, they were constant crusaders for sculpture in Canada by exhibiting regularly with the major art societies, lecturing, and through their involvement with the Sculptors' Society of Canada, of which they were co-found-



Florence Wyle was born in Trenton, Illinois, in 1881 and began her artistic training in 1903 at the School of the Art Institute of Chicago. She met Frances Loring there in 1905, and taught at the Institute. Joined Loring in New York City in 1910 and in Toronto in 1912, where the two women continued to share a studio for the rest of their lives. Wyle became a member of the Ontario Society of Artists, an associate member of the Royal Canadian Academy in 1920, and a full academician in 1938. She had been one of the founding members of the Sculptors' Society of Canada in 1928. Showed work at important exhibitions outside Canada in the 1930s, and was awarded the Corcoran medal in 1953. Florence Wyle died in Newmarket on January 13, 1968.

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China '87

Festival of Chinese Art and Culture

CHINA '87 IS A CELEBRATION OF CHINESE ART AND CULTURE on the occasion of the twinning of the province of Ontario and the Jiangsu province and the twinning of the city of Toronto with the city of Chongqing. The festival will take place from July to September 1987 in various Toronto venues with the Art Gallery of Ontario presenting an important series of recent Chinese films as well as hosting Chinese performers in the Activity Centre.

BY CATHERINE JONASSON

The Art Gallery of Ontario is delighted to present a series of films from mainland China as a part of the China '87 celebration.

Although China has recently opened her doors to the West the opportunity to view Chinese cinema has been limited. Very few Chinese films have been released in the West, in large part because the Chinese

film industry sought to service its own enormous public first. Film is as much a means of communication as it is entertainment in China, where the population of well over a billion does not have ready access to newspapers and television. In the cities of Beijing, Shanghai, Chongqing, cinemas are huge and cheap while throughout the countryside, large screens are set up outdoors and films are projected free.

Chinese cinema has always sought to tell a story and scriptwriters have historically been as important as directors in determining the character of a film. The film often uses familiar plays, novels, or legends, to more readily communicate information to the audience. This series demonstrates this storytelling tradition with some of the finest realistic contemporary and historical work produced in China.

In 1949 the People's Republic of China was estab-

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Still from film *My Memories of Old Beijing*.

Our Old Friend Rolly

"MAN IS THE ONLY CREATURE ENDOWED WITH THE power of laughter, is he not also the only one that deserves to be laughed at?" This caption, accompanying a work of Thomas Rowlandson, could also serve as a motto for the famous British satirist whose works are presented in the exhibition, *Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations* by Thomas Rowlandson; Margaret Eaton Gallery; July 17 - September 13; organized by the Art Gallery of Ontario; sponsored by The Chase Manhattan Bank of Canada.

BY BRENDA RIX

Thomas Rowlandson (1756-1827) was a brilliant draughtsman and the greatest social satirist of his time. As his nickname "Rolly" implies, he was an easy-going, jovial individual with an uncanny ability to find humour in all kinds of everyday situations. His watercolours and etchings were loved and collected in the Georgian period, and provide a vivid record of English social life between 1780 and 1820.

Our Old Friend Rolly includes fourteen watercolours, 61 prints, and 37 illustrated books. The exhibition is dedicated to Mr. John T. Johnson (1913-1985), a Toronto lawyer who donated a large group of Rowlandson works to the AGO between 1980 and 1985. In addition to Mr. Johnson's generous gift of drawings, prints, and rare illustrated books, the exhibition will include fourteen prints and a superb drawing of *A Conversation at Dr. Heavyside's Museum*, which were purchased recently with funds provided by the Trier-Fodor Foundation, as well as five drawings acquired previously by the AGO.

Boom in satirical and humorous art

For an artist with an inclination towards caricature, Rowlandson was born at an opportune time in English history. The Georgian period saw innovations in many areas, and especially in the fields of science, literature, entertainment, travel, and the arts. The excesses of society, from the ups and downs of fashion to overindulgences at the gin shop or gaming tables, provided a multitude of subjects for Rowlandson's quick pen. The momentous events of the French Revolution and the Napoleonic wars, along with the colourful personalities of politicians and dignitaries, also gave artists plenty of material. Because of the boom in satirical and humorous prints and drawings between 1780 and 1820, the period has come to be called the Golden Age of English caricature. Rowlandson and his colleague James Gillray (1756-1815) are often paired as the greatest caricaturists of their day - Rowlandson the master of social commentary and Gillray of political satire.

The range of Rowlandson's subject matter went far beyond that of comic drawing. He developed a large repertoire of subjects. The exhibition includes his famous series of large hunting prints that were made after watercolours commissioned by the Prince of Wales. There are also genre subjects such as *A Fisherman Returning Home to His Family*, c.1795-1800, an early watercolour in the vein of Rowlandson's contemporary, Francis Wheatley (1747-1801), and watercolours and etchings of landscape subjects, which are among the artist's finest achievements.

Illustrated books note extremely rare

Rowlandson was a prolific draughtsman, and he is quoted as saying that he had "etched as much copper as would sheathe a first-rate man-of-war." Throughout his career Rowlandson etched and published a number of his own plates, but usually he worked for other publishers. The exhibition includes examples of his



George Henry Harlow, *Portrait of Thomas Rowlandson*, 1814, pencil and chalk, 23.5 x 19.7 cm. National Portrait Gallery, London.

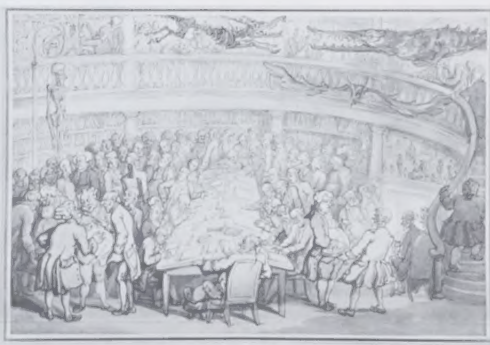
Thomas Rowlandson was born in London, England, in 1756. He enrolled at the prestigious Royal Academy Schools at the age of 16, and is said to have studied for two years in Paris as well. He started as a painter of serious subjects and portraits, but soon turned to humorous drawings of popular and low-life subjects. A brilliant satirist, he began to specialize in humorous social commentary about 1780, and in 1784 exhibited his elaborate promenade scene, *Vauxhall Gardens*. Rowlandson was extremely prolific - he produced close to 10,000 drawings and over 2,500 prints are attributed to him. He travelled widely in England, France, Germany, and Holland, recording his impressions. He is considered a link between the *estampes galantes* of French 18th century and the realistic social commentary of Daumier. Stylistically he has strong affinities with French rococo, but the delicate tonalities and rollicking, often bawdy humour of his works are distinctly English. Rowlandson died in 1827. Many of his works were published posthumously, including his famous *World of Miniature* of 40 etched plates in 1861.

early political prints published by Mrs. Hannah Humphrey, as well as his most carefully executed and beautifully hand-coloured etchings issued by Rudolph Ackermann, a great entrepreneur in the London print world. Rowlandson illustrated a number of books for Ackermann, many of which have become extremely rare. Among the 37 books in the exhibition are etchings for the Goldsmith's *Vicar of Wakefield*, Smollett's *Roderick Random*, and the artist's most successful and beloved illustrations for *Dr Syntax in Search of the Picturesque*. Towards the end of his career Rowlandson also worked for Thomas Tegg, a proliferator of cheap prints. His plates for Tegg tend to be quickly executed and coloured with bright, opaque hues.

Rowlandson is at his best in large-scale, multi-figured scenes of leisure activities such as the watercolours *Cheyne Walk*, *Chelsea*, c.1805-1810, and *A Racing Scene at Molesey*, c.1805-10, which blend elements of landscape, genre, and caricature. A similar combination can be seen in *Vauxhall Gardens*, 1785, a



Thomas Rowlandson, *Vauxhall*, 1785; hand-coloured aquatint and etching on laid paper, 53.7 x 75.4 cm. AGO, gift of J.T. Johnson and Marion Darte Johnson, 1982.



Thomas Rowlandson, *A Conversation at Dr. Heavyside's Museum*, c.1805-10; graphite, pen, ink, and watercolour on wove paper, 24.7 x 36.6 cm. AGO, gift of the Trier-Fodor Foundation, 1986.

hand-coloured aquatint and etching that records an elegant evening concert at the most fashionable London pleasure garden. And in his lively drawing of *A Conversation at Dr. Heavyside's Museum*, c.1805-1810, Rowlandson describes a meeting of members of "learned" society who amuse themselves by examining the various curiosities that Dr. Heavyside has amassed.

The essence of Rowlandson's work is humour. He loved to contrast the beautiful with the ugly, the fat with the thin, the young with the old. By so doing, he created a remarkable gallery of amusing character types and comic situations, which make his viewers of today laugh heartily, just as his contemporaries did two hundred years ago.

Brenda Rix is assistant curator of Prints and Drawings at the AGO.

Our Old Friend Rolly.
Margaret Eaton Gallery. July 17 - September 13.

SCULPTORS' LEGACY continued from p. 1

ers, along with Emanuel Hahn and his wife Elizabeth Wyn Wood, in 1928; and third, through their wills, which stipulated that the work remaining in their studio at the time of their deaths be sold and the proceeds used to set up a sculpture fund. This fund was to be used to purchase the work of young Canadian sculptors to distribute to galleries across Canada, thereby supporting the artists and encouraging a wider appreciation for sculpture in this country. In this way, they hoped that their support would extend beyond their lifetimes.

When, by 1980, attempts to sell off the large number of works left in the studio had failed, their executors turned to the province seeking advice as to where to place them. The Ministry of Culture and Recreation, as it was then called, approached a number of institutions within the province for suggestions, including the Art Gallery of Ontario. It later offered the Gallery a small, representative group from the Estate holdings. On the advice of the curator of Canadian historical art, the Gallery suggested that it take all the work and assume the curatorial responsibility for its care and presentation to the public. In 1983 the over

180 works were donated to the Art Gallery of Ontario fully in the spirit of "The Girls' intention that their sculpture touch the lives of many. This gift included photographs and documentary material now housed in the Edward P. Taylor Reference Library in the AGO, in addition to the copyright for the reproduction of their work both in photographic form and in three dimensions. A sum of money was given to the Canadian Contemporary Acquisition Committee for the purchase of a work, or works by young Canadian sculptors. One work, Liz Magor's *Four Boys and a Girl*, 1979, has been acquired with these funds.

The collection will serve as a centre for the study of their work in Canada, and provide the focus for our growing collection of historical Canadian sculpture. The acquisition of this large body of work has made possible an in-depth study of Loring and Wyle, which, along with the extensive conservation required, has taken several years to complete. The results of these endeavours are finally presented in this exhibition, which is the first major retrospective of the work of Loring and Wyle since their deaths, and the first sizeable exhibition devoted purely to academic sculpture in Canada.

Ninety-six works in a variety of media will be exhibited, almost half of which are from the gift; the others have been borrowed from public and private institutions across Canada, including a delightful early piece from a private collection in the United States. Fifty years of work is represented - from small bronzes executed in the beaux-arts manner, and those inspired by Symbolist sculptors like Rodin at the turn of the century, through war memorials, fountain figures, Art Deco figures and reliefs, to portraits and the late wood carvings. Their work embodies a century of Canadian history, for Frances Loring and Florence Wyle both felt that "the best art is an expression of the life around you; you must do the things you know."

The exhibition, installed in the Gallery of Contemporary Art with a selection of photographs displayed along the Restaurant Corridor, is accompanied by a fully illustrated catalogue written by the curator.

Christine Boyanowski is assistant curator of Canadian Historical Art at the AGO.

Loring and Wyle: Sculptors' Legacy.
Gallery of Contemporary Art. July 24 - October 18.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Talks and Tours daily twice on Wednesdays. For detailed descriptions of programs, consult the events listings on pages 6 and 7.	Gallery, Coffee Shop, Shops, and The Grange open Mondays. Restaurant patio open during the summer months. Restaurant closed Mondays during summer.		Rendezvous with Art / 5:45 pm		Artful Conversation / 11:15 am	
5	6	7	8	9	10	11
Exhibition Recent Acquisitions of European Art 1500-1930 / continues		Summer Hands On Open Tues. - Sat. / 11 am - 4 pm	Rendezvous with Art / 5:45 pm		Artful Conversation / 11:15 am	
12	13	14	15	16	17	18
Exhibition Betty Goodwin: Works from 1971 to 1987 / closes			Course Great Masters in the AGO Collection / 6:30 pm Rendezvous with Art / 5:45 pm	Exhibition David Salle / opens Course Great Masters in the AGO Collection / 10 am	Exhibition Our Old Friend Rally: Water- colours, Prints, and Book Illustrations by Thomas Rowlandson / opens Artful Conversation / 11:15 am	
19	20	21	22	23	24	25
Exhibition Jessie Onark: A Retrospective / continues			Course Great Masters in the AGO Collection / 6:30 pm Rendezvous with Art / 5:45 pm	Course Great Masters in the AGO Collection / 10 am Members' Preview Loring and Wyle: Sculptors' Legacy / 2-9 pm	Exhibition Loring and Wyle: Sculptors' Legacy / opens Artful Conversation / 11:15 am	Gallery Talk signed for the hearing impaired / 2 pm
26	27	28	29	30	31	
Exhibition Selections from the Klamer Gift of Inuit Art / closes	Exhibition Recent Acquisitions of Contemporary Canadian Art / continues Films China '87 / tickets on sale		Course Great Masters in the AGO Collection / 6:30 pm Rendezvous with Art / 5:45 pm	Course Great Masters in the AGO Collection / 10 am	Artful Conversation / 11:15 am	

THE COLLECTION IN FOCUS

Conserving Sculptors' Legacy

BY SANDRA LAWRENCE

THE MOUNTING OF ANY MAJOR RETROSPECTIVE EXHIBITION entails a great deal of 'behind-the-scenes' work throughout the Gallery. The Conservation department's involvement with *Loring and Wyle: Sculptors' Legacy* began in earnest in February 1986. Since that time, the department has worked closely with curator Christine Boyanowski. Many sculptures have been examined to determine their suitability or condition for exhibition and to plan any required conservation or restoration. As a result, over 80 works have been treated; some taking general cleaning and minor repairs, others undergoing complex structural repairs and major restoration.

Most of the sculptures in the AGO collections by 'The Girls' were executed in plaster. Being one of the more fragile sculpture materials, plaster is readily prone to cracks, breaks, chips, and surface damage. Several of the AGO's plasters had already seen repairs, restorations, and repaintings during the lifetime of the respective artist, and many suffered damages during subsequent moves and storage periods. All works chosen for exhibition required surface cleaning to remove years of accumulated grime. Since finishes originally applied to the sculptures were frequently intended to represent naturally aged and weathered stone or naturally patinated bronze, it was crucial to ensure that removal of the real dirt did not disturb or alter the artist's surface. Where damages had exposed the bright white plaster body, conservation repairs included infilling losses, and toning the area to match the original. The variety and subtlety of these artist-applied 'patinas' is well illustrated by the group of war memorial maquettes included in the exhibition.

The condition of a small number of the plasters was severe enough to warrant extreme conservation procedures. Frances Loring's *Maquette for Sir Robert Borden*, is illustrated here before treatment. The head is broken off at the neck and the entire front left portion of the base is missing, as is the figure's right foot. Treatment of this work involved remounting and stabilizing the head, and restoring the damaged base. Extending the actual base presented little difficulty, but documentation to indicate exactly how the right foot had been positioned was not available. To solve the



Florence Wyle, *Maquette for Sir Robert Borden*. The photograph before treatment shows the head broken off at the neck and the damaged foot and base.

problem, the new foot was carved as a 'mirror image' of the existing foot, and it was positioned according to the directions suggested by the adjacent original portions of the leg and heel. Finally, in order to clearly distinguish the conservator's restoration from the original, the repaired area was inpainted a slightly different colour and texture. Thus from a normal viewing distance the sculpture is seen as a complete work, but the restoration can be readily distinguished upon closer inspection.

The exhibition includes sculptures or sculptural works executed in a variety of other media - cast stone, bronze and iron, and carved stone and wood. Most of these required cleaning or repair. Treating two



The detail of the same work shows the restored foot and base during treatment.

stone fountain sculptures by Florence Wyle was a highlight of the year-and-a-half conservation project. *Marble Fountain (Boy and Grapes)* and *Baby Fountain, Girl* had been installed outdoors as parts of working fountains and both were marred by accumulated dirt, debris, and unsightly green mould stains. Their cleaning was a cooperative venture for Gallery personnel and evolved into a two-day event. With assistance of Technical Services staff, the heavy sculptures were manoeuvred into position in the shower area normally used by the Maintenance department, and the washing required frequent participation by those departments. The final results were well worth the strained muscles and soaked clothing. Not all of the works by Frances Loring and Florence Wyle that received conservation treatment are displayed in the exhibition proper. To further complement the exhibition, along with a number of recently acquired Canadian historical sculptures, an additional selection of Loring and Wyle work has been installed in the Canadian wing where they will remain on view for an extended period. Frequent AGO visitors will be pleased to notice that a number of other infrequently exhibited sculptures from the collections have been mounted at locations throughout the Gallery.

Sandra Lawrence is chief conservator at the AGO.

Seeking Access to Inaccessible Realities

HAILED AS ONE OF THE SEASON'S KEY SHOWS IN THE *New York Times*, the retrospective of young American painter David Salle unleashed a flood of highly conflicting critical response. Demonstrations of acclaim and admiration mingle with cries of outrage as critics trying to decide whether Salle's controversial, sexually explicit paintings are the work of a fraud or a genius. *David Salle*; Sam and Ayala Zacks Galleries; July 16–September 27; organized by the Institute of Contemporary Art, University of Pennsylvania; a *Bold Strokes* exhibition.

BY CLARA HARGITTAY

David Salle's triumphant one-man show at the Leo Castelli Gallery in 1984, which earned him lofty accolades as "a new kind of classical master" (*The New Yorker*), prompted critic Peter Schjeldahl to express concerns about the possible diverse effects this alarmingly sudden acceptance might have on the critical discourse surrounding the young artist's work. He feared, as it is known to have happened before, that this meteoric rise in popularity might diffuse and plunge into sullen silence the heated, often arrogant, and spirited discussion that confronted Salle's work ever since his arrival on the New York art scene in the late 1970s.

That Schjeldahl had really nothing to fear was demonstrated by the wildly fluctuating critical response to Salle's mid-career retrospective organized by the Institute of Contemporary Art in Philadelphia, and seen also at the Whitney in New York and The Museum of Contemporary Art in Los Angeles before coming to the AGO. In 1987 Salle is still holding onto the distinction of being the young American artist critics love to hate the most.

Dynamic critical discourse

To be given a retrospective at a major museum at the ripe old age of 34 is a remarkable achievement. Equally remarkable has been Salle's ability to elicit and sustain dynamic critical discourse about his work, and the steady pace with which his art developed from 1979 on, when his first characteristic overlaid images appeared. Criticism about Salle's work tends to fall into extreme categories. On one hand he is championed as a genius, and epitome of the post-modern painter, while others dismiss him as a hoax and lauder his work with unusual zeal and passion. But whether people may love or hate the work of this controversial young painter from the American Midwest, the one thing they find impossible to do is to ignore it. Salle's art demands and gets an emotional response.

Janet Kardon, director of the Institute and organizer of the exhibition, strongly feels that "there is a growing consensus that David Salle has brilliantly negotiated the transition from the conceptual and narrative concerns of the 1970s to the resurgence of painting in the 1980s." This exhibition, however, focuses attention on the elusive, smoldering emotional undercurrent in Salle's work, which according to Kardon has so far evaded most critics who up until now have largely been preoccupied with sorting out the ingenious systems that Salle devised for the cancellation of narrative content in his paintings – the very elements that are responsible for much of the frustration experienced by his viewers.

For some, the emotional and psychological effects of encountering Salle's paintings can be unsettling. Peter Schjeldahl wrote about his experiences in *The Village Voice* in 1982: "It was an abstracted sensation of dislocation, yearning, and loss that started resonating with my sense of what both art and life are like here in the late 20th century. Suddenly Salle's harsh artifice seemed heroic... without ceasing to also seem perverse..." Fortunately, we do not require our artists to be models of wholesome adjustment, only to give access to otherwise inaccessible realities."

Disturbing and conflicting emotions

These profound, disturbing, and conflicting emotions are not easily revealed, and at a first glance there seems to be nothing emotional in Salle's works, at least not in the traditional sense. His diverse vocabulary of images, explicit nudes, dated ordinary-looking objects, fragments from art history, flashes of film clips, cartoons, photographs, and protruding pieces of furniture, seem inconsequential and banal rather than archetypal or universal, and despite their brilliant juxtapositions, layerings, and compositional arrangements, which make the paintings work, they offer no common reference. As Eric Fischl, Salle's good friend and former fellow-student at Cal Arts has put it, "David puts the images out there as if he were talking only in nouns. The nouns call up things, but they don't connect."

What they do connect with are flashes of uncertain, faded images culled from the deep recesses of one's memory, still disparate, isolated, incomplete, and



American artist, David Salle, was born in 1952 in Norman, Oklahoma, into a family of second-generation Jewish immigrants from Russia. He grew up in Wichita, Kansas, and from eight years of age received adult level art instruction at a local art school. In 1970 he entered the newly founded California Institute of the Arts in Valencia, California, one of the most innovative art schools in the United States. He studied with John Baldessari and Max Kozloff, and received his MFA in 1975. The same year he moved to New York, began the first in a string of teaching jobs and had his first one-man show at the Artists Space, in 1976. In addition to being a prolific painter, David Salle has been a newsreel cameraman, a layout artist, an art teacher and lecturer, the creator of performance pieces, and designer of sets and costumes for the American Ballet Theatre. Since 1974 he exhibited extensively (the exhibition catalogue lists over 100 exhibitions) in the United States, Europe, and Japan, and his work is included in major collections of international contemporary art. At age 34 Salle is one of the youngest artists ever to be given a retrospective exhibition in a major American museum such as the Whitney. He is jointly affiliated with the Mary Boone and Leo Castelli galleries in New York, where he continues to live and work.



Above: David Salle, *Footing with Your Hair*, 1985; four panels, oil on canvas, 224.8 x 457.8 cm.



Left: David Salle, *Cut Out the Beggar*, 1981; acrylic on canvas, 218.4 x 142.2 cm.

Below: David Salle, *Melanchoy*, 1983; oil and acrylic on canvas with umbrella, 154.9 x 204.5 cm.

resisting to form a narrative. Salle shares with Fischl the ability to evoke a sense of morbid complicity in his viewers, and the ability to make them confront their own secret desires – to confront themselves. But while Fischl allows the possibility of a story, albeit manipulated, Salle offers no such release. His floating images, suspended in time and memory, build up an expectation for the potential of a narrative, but deliver none. There is a sense of precariousness in his paintings, that things are about to fall apart, and the viewer is left with a sense of loss and frustration.

Concerned with problems of representation

Donald Kuspit was the first who suggested that Salle's art has nothing to do with painting in a pure sense, as painting preoccupied by touch, textures, and space, but rather it is concerned with "the uncertain status of the imagery, the problems of representation." The emotional impact, meanings, and associations that the images trigger are manipulated by formal means and technique, which becomes an integral part of Salle's subject matter. Characteristic of Salle's method are the juxtaposition of large and small images, figures advancing and receding, grisaille and painted images overlaid by sketchy, cartoon-like drawing, canvases divided into two or three disparate parts that he utilizes much like the montage technique used in film and television. He uses dull, brooding, often lurid colours, and applies paint, with a nondescript yet confident style, which as someone suggested resembles the slick smoothness of film celluloid. As Salle himself said, "To put it simply, originality is what you chose. What you chose and how you chose to present it."

Vehement reaction against how the viewer's perception is being manipulated may be partially responsible for the outrage with which Salle's representations of women are sometimes received. Feminists object to the sleazy passivity with which the images seem to cater to every macho ideal, others find their poses offensive, degrading, and dangerously close to being pornographic. Yet Salle's women – usually partially clad in Flashdance-inspired dance attire, minus the tutu, suspended in unnatural poses, or self-absorbed, enveloped in the smoke of their cigarettes, reminiscent of a 1950s melodrama – are too detached, too cool to be erotic, let alone pornographic. [Salle organized a course on Douglas Sirk and the aesthetics of melodrama in 1977.] Even the most brutally explic-



it, most potentially obscene, pose is diffused by the way it is represented, rendered sterile, clean, and strangely unmoving, almost classical. Salle makes his women look more like medical specimens than objects of desire.

Although Salle arrived on the New York art scene under the umbrella of neoexpressionism, critics usually agree that his real allegiances are to Pop Art, particularly to the meditative radical aesthetic of Jasper Johns. Like Johns, Salle also makes paintings that create their own reality, but, in addition to the lessons of Pop Art, he utilizes every trick in the book offered by formalist aesthetics and conceptual art as well. Salle reacts to things around him with the sensitivity of a seismograph. The world he conjures up for us may not be an ideal place to be, but it's the only place we have.

The *David Salle* exhibition is accompanied by a fully illustrated catalogue that contains important essays by Janet Kardon and Lisa Phillips. At the Art Gallery of Ontario the exhibition is sponsored through *Bold Strokes* by Brendan Wood, *Tuttsch & Partners Inc.*, *Bryker Data Systems Ltd.*, *Chemical Bank of Canada*, *Currier & Smith Limited*, *Grafton Group Limited*, *Maclean Hunter Limited*, *Onex Packaging Inc.*, and *Saffer Advertising*.

Clara Hargittay is Editor of AGO News.

David Salle.
Sam and Ayala Zacks Wing. July 16 – September 27.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Talks and Tours daily, twice on Wednesdays. For detailed descriptions of programs, consult the events listings on pages 6 and 7. 2 Exhibition <i>Recent Acquisitions of European Art 1500-1930</i> / continues 9 Exhibition <i>David Salle</i> / continues Films <i>China '87</i> / 1.3.7.9 pm 16 Films <i>China '87</i> / 1.3.4.7.9 pm Exhibition <i>Loring and Wyle: Sculptors' Legacy</i> / continues 30	Gallery, Coffee Shop, Shops, and The Grange open Mondays. Restaurant closed Mondays during summer. 3 Exhibition <i>Jessie Donark: A Retrospective</i> / continues 10 Exhibition <i>Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson</i> / continues 24 Exhibition <i>Recent Acquisitions of Contemporary Canadian Art</i> / continues 31	Restaurant patio open during the summer months. 4 Summer Hands On Open Tues. - Sat. until August 28 / 11 am - 4 pm Films <i>China '87</i> / 7.9 pm 11 Films <i>China '87</i> / 7.9 pm The Jewellery Shop features artist Ellen Fraser. 18 25	5 Rendezvous with Art / 5.45 pm Films <i>China '87</i> / 7.9 pm Rendezvous with Art / 5.45 pm 12 Films <i>China '87</i> / 7.9 pm Rendezvous with Art / 5.45 pm 19 Rendezvous with Art / 5.45 pm 26 Rendezvous with Art / 5.45 pm	6 Films <i>China '87</i> / 7.9 pm 13 Films <i>China '87</i> / 7.9 pm 20 27	7 Films <i>China '87</i> / 7.9 pm Artful Conversation / 11.15 am 14 Films <i>China '87</i> / 7.9 pm Artful Conversation / 11.15 am 21 Artful Conversation / 11.15 am 28 Artful Conversation / 11.15 am	1 Films <i>China '87</i> / 1.3.7.9 pm 8 Films <i>China '87</i> / 1.3.7.9 pm 15 Films <i>China '87</i> / 1.3.4.7.9 pm 22 29 Gallery talk signed for the hearing impaired / 2 pm

THE COLLECTION IN FOCUS

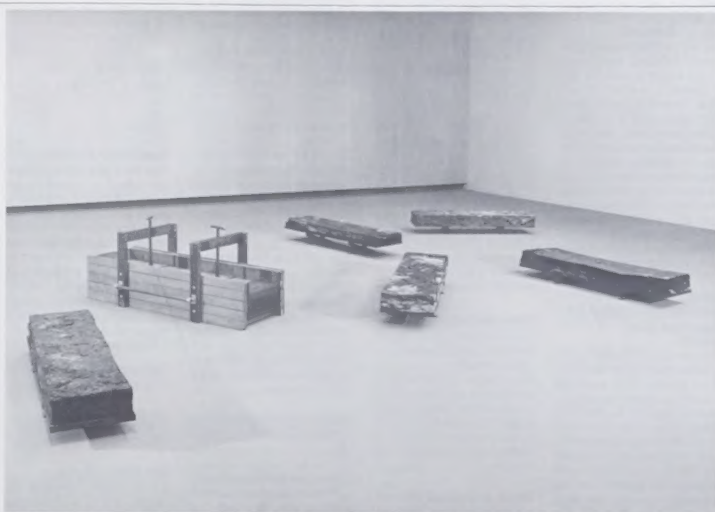
Contemporary Canadian Recent Acquisitions

BY PHILIP MONK

ALTHOUGH THIS RECENT ACQUISITIONS EXHIBITION, which opened on June 27, gives the impression of a wide range of collecting in all media, certain directions are emphasized. Among the predominance of paintings that one usually sees hung in the Signy Eaton Gallery, which is dedicated to the display of contemporary Canadian art in the AGO's Permanent Collection, sculpture and photo-based works begin to assert their significance. This is no mere new direction. It is an attempt to make the Collection more reflective of the actual history of contemporary Canadian art.

There have been notable recent donations of painting and sculpture in this area, and many of these works have already been seen in *The Norcen Gift* and *Object and Reference* exhibitions. Donations, in particular, have assisted in the current focus of attention on sculpture, both in the contemporary Canadian collection and other exhibitions. This display presents purchases made by the Contemporary Canadian Collections Committee, and continues the emphasis on sculpture while it recovers important sculptures from the late 1960s on and fills gaps in the Collection. Key works by Michael Snow, Ian Carr-Harris, Liz Magor, Robin Collyer, and Roland Brener have been added to the Collection.

In reflecting the recent history of Canadian art, the devolution of sculpture as a separate object into the manifold forms in which we recognize it today must be charted. This devolution took place partly because the elements of language and photography entered the field of sculpture. Some examples in the exhibition include photo-based or photo-language works by sculptors Ian Carr-Harris, and Robin Collyer. At the same time that photography influenced the direction and condition of sculpture, it entered in its own right into the general discourse of art in "the age of mechanical reproduction," but not as the fine art print. After having secured important sculptural work, the AGO has been concentrating on the area of photo-based art work in its recent collecting activity. The selection of multi-panel pieces by Isaac Applebaum,



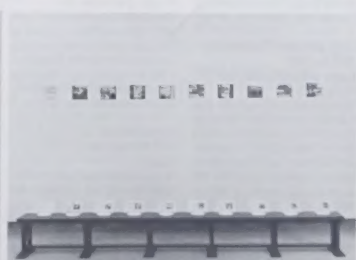
Liz Magor, *Four Boys and a Girl*, 1979; five pressed components and one 'machine' press. AGO.

Carole Condé and Karl Beveridge, and Dave Tomas that are on display in this exhibition, have been purchased through the Peggy Lowensbrough Fund.

While much attention is given to sculpture and to photo-based works in this exhibition, painting has not been ignored. Both abstraction and representational issues figure in this selection, with paintings from the 1970s by Jack Bush and Ron Martin and those of the 1980s by Shirley Witasalo, Joanne Tod, Carol Wainio, and Jaan Poldas.

The fact that not all recent acquisitions can be put on display is perhaps a recognition of the significance of these works. Pieces by Liz Magor, Betty Goodwin, and Nancy Johnson are on loan for travelling exhibitions and Robin Collyer's *The Zulu (European Version)* is presently on view at documenta 8 in Kassel, West Germany.

Philip Monk is curator of Contemporary Canadian Art at the AGO.



Jamelie Hassan, *Primer for Wag*, 1984; oak bench, clay bibles with photographic emulsion, and photographs. AGO.

Exhibitions

David Salle

Sam and Ayala Zacks Wing
July 16 - September 27

This exhibition is a mid-career retrospective of one of the most prominent "figurative" painters to have emerged internationally in the 1980s. In the tradition of one-man shows dedicated to significant artists, the exhibition gives the AGO the opportunity to explore in greater depth recent figurative art as it was introduced in such exhibitions as *Toronto Painting '84*, *The European Iceberg*, and *Eric Fischl: Paintings*. The exhibition encompasses seven years of Salle's career and contains about forty major paintings. Organized and circulated by the Institute of Contemporary Art, University of Pennsylvania. A Bold Strokes exhibition sponsored by Brendan Wood, Tutsch & Partners Inc., Bryker Data Systems Ltd., Chemical Bank of Canada, Currier & Smith Limited, Grafton Group Limited, Maclean Hunter Limited, Onex Packaging Inc., and Saffler Advertising.

Our Old Friend Rolly:

Watercolours, Prints, and Book Illustrations by Thomas Rowlandson

Margaret Eaton Gallery

July 17 - September 13
Thomas Rowlandson (1756-1827) was one of the greatest draughtsmen and watercolourists of the late 18th century. The Art Gallery of Ontario has a large collection of his etchings, colour aquatints, illustrated books, and watercolours, many of which were donated by Mr. John T. Johnson. Recently, 39 prints and watercolours were donated by Mr. Johnson's estate. The exhibition will include approximately 112 works in all media. Organized and circulated nationally by the Art Gallery of Ontario. Sponsored by The Chase Manhattan Bank of Canada.

Loring and Wyle: Sculptors' Legacy

Gallery of Contemporary Art and Restaurant Corridor
July 24 - October 18

The first exhibition devoted to historical Canadian sculpture in English Canada presents the work of Frances Loring and Florence Wyle. Works from the estates of these artists - part of the 1983 gift to the Gallery - are combined with those borrowed from outside sources. The exhibition highlights the important contribution of these two women to Canada's artistic heritage. Displayed are 96 sculptures dating from 1907 to 1958 in various media: marble, bronze, plaster, cast stone, cast iron, and wood. Sponsored by Campeau Corporation.

Recent Acquisitions of Contemporary Canadian Art
Signy Eaton Gallery

July 27
This exhibition places special emphasis on important sculptures from the late 1960s purchased recently by the AGO. Key works by Michael Snow, Ian Carr-Harris, Liz Magor, Robin Collyer, and Roland Brenner illustrate the influence of the entry of language and photography into the field of sculpture in recent Canadian art. Included also are significant paintings and photo works from the 1970s and 80s. Purchases made possible by the Annual Giving Fund and the Peggy Lowinsbrough Fund.

Betty Goodwin: Works from 1971 to 1987
Gallery of Contemporary Art

through July 12
Transparency and opacity, passage and obstruction - these are among the recurring themes in the work of Betty Goodwin. This exhibition looks back on sixteen years of intense creative activity by the Montreal artist, beginning with her best works of 1971 and running up to the present day with large-scale drawings inspired by her mural *Caribou*. Funded by the Canada Council and organized by the Montreal Museum of Fine Arts, this retrospective exhibition opens first at the AGO. A Bold Strokes exhibition sponsored by Brendan Wood,



Jessie Onark, *Untitled*, c.1972; stroud, felt, embroidery floss and thread, 212.0 x 144.0 cm, AGO.

Tutsch & Partners Inc., Bryker Data Systems Ltd., Chemical Bank of Canada, Currier & Smith Ltd., Grafton Group Ltd., Maclean Hunter Limited, Onex Packaging Inc., and Saffler Advertising.

Recent Acquisitions in Prints and Drawings

Margaret Eaton Gallery

through July 12
This exhibition, a popular biennial event, features recently acquired prints and drawings obtained either as gifts or by direct purchase. Many works of merit have been acquired, among them Gainsborough's *Wooded Landscape with Herdsman and Cattle*, the most important addition to the AGO's collection of prints and drawings in the last two years, a superb double-sided Renaissance drawing by Giulio Romano, and three of the finest plates from Henri Matisse's *Jazz* portfolio.

Selections from the Klammer Gift of Inuit Art

Members' Lounge Corridor
through July 26
This exhibition, intended in part to complement the Jessie Onark retrospective, features works drawn from the extensive collection of Inuit art given to the AGO by the Klammer family. Organized by the AGO.

Recent Acquisitions of European Art 1500-1930

Trier Gallery
through September 20
Six outstanding works, five of them gifts, make up this exhibition of European paintings newly added to the AGO's Permanent Collection. Painters represented in this show include Jan Bruegel, Walter Sickel, and the Surrealist Yves Tanguy.

Jessie Onark:

A Retrospective
Gallery E
through September 6
Jessie Onark was a widow in her late fifties when she began drawing. During the course of her brief but highly productive career, she produced drawings and wall hangings which dealt with both traditional themes and the profound changes in Inuit life that she herself had experienced. More than 80 wall hangings, drawings, and prints by

the artist are included in this show, which was organized by The Winnipeg Art Gallery.

Permanent Collection

Walker Court, Wood, Fudge, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services. Dates are subject to change.

Sympathetic Realism: George A. Reid and the Academic Tradition
Art Gallery of Peterborough, Ontario
through July 5

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario
Sarnia Public Library and Art Gallery, Ontario
through July 6

Weegee
Dalhousie Art Gallery, Halifax
through July 12

Written Images: A Selection of Sequential Works
Glendon Gallery, Toronto
through July 24

Liz Magor

The Winnipeg Art Gallery, Ontario
through August 9

Rodin to Moore

Sarnia Public Library and Art Gallery, Ontario
July 10 - August 10

Landscapes of the Mind: Images of Ontario
Macdonald Stewart Art Centre, Guelph
July 18 - August 30

Twentieth-Century British Art from the Collection of the AGO
Art Gallery of Peterborough, Ontario
August 13 - September 13

Augustus John: The Marchesa Casati
Written Images: A Selection of Sequential Works
Laurentian University Museum and Arts Centre, Sudbury
August 19 - September 13

'Artists with their Work' Programs

Jan Winton: Graphics
White Wolf Gallery, North Bay
July 2-25

Tom Benner: Sculpture
Kingston Artists' Association Inc., Fleming Field, Queen's University, Kingston
July 6-30

Moir Clark: Graphics
Brampton Public Library and Art Gallery
July 26 - August 30

Peter Dykhuys: Painting
Timmins Museum: National Exhibition Centre, South Porcupine
August 24 - September 13

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront issues in contemporary art,

and increase visual awareness. Topics are available at the Information Desk. Join us during July and August.

Mondays to Thursdays at 2 pm
Wednesdays at 5:45 pm* and 7:30 pm
Fridays at 11:15 am**
Saturdays at 2 pm***
Sundays at 2 pm

**Rendezvous with Art*, a program for the after-work crowd featuring a half-hour tour, which is followed by informal discussion.

***Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired.

Courses

Great Masters in the AGO Collection

Dr. Francis Brown, Lecturer, Adult Programs Department

The Jackman Hall
Wednesdays: July 15-29
6:30-8:30 pm

OR

Thursdays: July 16-30,
10 am - 12 noon

This series of informal and entertaining slide lectures will introduce you to the work of some of the most famous names at the Gallery: Rubens, Hals, and Rembrandt; Boucher, Chardin, Reynolds and Gainsborough; Monet, Renoir, and Degas.

Course fee: Members, students, senior citizens \$15; non-Members \$20. To register, send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, in care of the Scheduling Office, Education Services, or contact Education Scheduling at 979-6601. (visa, MasterCard, or American Express are accepted.) Enrollment confirmed only upon receipt of payment. Please indicate clearly which series (evening or morning) you plan to attend.

Gallery School

Children's Studio

Activity Centre
September 22, 1987 - May 26, 1988

This thirty-week program in drawing, painting, printmaking and sculpture is for young people between the ages of 8 and 18 who have demonstrated ability in the visual arts. Students are divided into three groups according to age (8-10, 11-13, 14-18), with a limit of 45 students per group, and each group is divided into three classes of 15.

Classes began the week of September 22, 1987, and are held between 4 and 6 pm. Ages 8-10 attend on Tuesdays, ages 11-13 on Wednesdays or Thursdays and ages 14-18 on Thursdays. Students work ten weeks each with a sculptor, painter, and printmaker and use professional materials, equipment, and facilities. Special needs students can be accommodated on a limited basis. The tuition is \$175 for Gallery Members and \$200 for non-Members. Registration will be held in the Activity Centre from 9 am to noon on Saturday, September 12, 1987. Registration must be in person and will not be accepted by mail or telephone. Come early as classes are small and fill quickly. Refunds will not be made after the first week of classes. Faculty and course offerings may be subject to change and classes may be cancelled upon insufficient registration.

Advanced Studio

Activity Centre

September 1987 - May 1988
Applications by secondary school students for entrance to the 1987-88 program year are invited. Advanced Studio provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the

Advanced Studio curriculum gives special attention to those students preparing for post-secondary studies in fine art. To apply to the program, students should submit 12 original pieces of artwork or slides along with a letter of recommendation from their art teacher or other school official, and a statement (250 words) explaining their interest in the course and detailing any previous art-related experience. Thirty-four-hour classes are held Saturdays from September 1987 to May 1988. The Advanced Studio program is generously funded by The Eaton Foundation with special scholarships provided by Shell Canada Limited. Tuition: \$175 for Gallery Members, \$200 for non-Members. Call the Gallery School at 979-6621 for further details.

Adult Studio

Activity Centre
September 23 - November 26, 1987

The Gallery School will be offering studio art courses for adults this fall, for both the novice and the more experienced student. These courses include introductory intermediate, life and portrait, drawing, mixed media, painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Registration is accepted by mail or in person, and confirmed on receipt of payment. Because of limited class size, early registration is recommended. Tuition is \$125 for Gallery Members and \$150 for non-Members. Cheques may be post-dated to first day of classes. Faculty and course offerings are subject to change and available upon sufficient registration only. Call the Gallery School at 979-6621 for details.

Hands On

Summer Hands On

This is a unique program where parents and kids can explore art-related activities in an informal imaginative environment. Come create a fantasy self-portrait using costumes and props, do a high-tech drawing on a computer, or construct a giant pipe sculpture. *Summer Hands On* is open June 30 - August 28, Tuesday to Saturday (closed Sunday and Monday). Visits to *Summer Hands On* are limited to hourly sessions, 11 am - 4 pm. Group visits from community centres, daycares, or summer camps must be pre-arranged. Tickets are available at the Info Desk. For more information, please call 977-0414, ext. 402. *Hands On* appreciates the generous support of Atari Canada Corp.

The Grange

Historian Goldwin Smith was the last person to call The Grange his home. Smith, a former Oxford professor and a leading liberal thinker in England, came to Canada in 1871 and in 1875 married the widowed Harriet Boulton, owner of The Grange. Originally connected with the nationalistic Canada First movement, "Annexation" Smith, as his critics called him, became convinced that Canada was unworkable as a nation and advocated union with the United States. Smith died in 1910 and a year later The Grange was formally deeded to the new Art Museum of Toronto. Now restored to the style of a gentleman's home of the 1830s, The Grange is one of Toronto's most popular living museums.

Free with admission to the Gallery. Entrance to The Grange through the AGO, and through Grange Park until Thanksgiving Day. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 601.

A project of the Volunteer Committee.

Special Grange Lecture
The History and Mythology of the AGO

Sunday, September 27, 3 pm
The Jackman Hall

Margaret Visser, author of the best-

selling book *Much Depends on Dinner* will be the guest speaker at our annual autumn lecture. She will be speaking on the history and mythology of the bed. Moving from the kitchen to the bedroom, Mrs. Visser will provide some delightful and eye-opening information about this essential household item.

Mrs. Visser is a classicist and professor at York University. She is a dedicated popularizer of information and ideas and is often heard on CBC's *Stereo Morning* and *Morningside*. With a razor-sharp wit she cuts through the meaning of our everyday life. She will entertain, fascinate, and provide us with a fun-filled thought-provoking afternoon. An event not to be missed. Tickets are \$10. Please call 977-0414, ext. 237. A project of the Volunteer Committee.

Gallery Hopping

An Oakville Outing

Wednesday, September 23
Come with us to visit this lovely lakeshore community where we will view two special art collections, have lunch at the Abbey Golf Club, and visit Oakville's Gairloch Gallery. Tickets are \$35 and include lunch at the Pleasant Blvd exit of the St. Clair subway station. Bus departs at 9:30 a.m. A project of the Volunteer Committee.

Films

China '87

China '87 is a festival of recent Chinese films selected from the national film studio in Beijing. These feature films have been obtained with the assistance of the People's Republic of China and many will receive their first Canadian screening. We are indebted to the Consulate General of China for advice and assistance in this program, and to the China Film Export & Import Company in Beijing for exporting such gracious hospitality while selecting the films. Please note that some times are still not set and that a schedule will be available in mid-July. More information can be obtained by calling 979-6608.

General Information

Films are \$3 each or \$5 for a double bill. Screenings take place in The Jackson Hall. Seating is limited to 150 people and it is recommended that tickets are picked up in advance. Tickets go on sale July 27 in the Audio-Visual Centre. Entrance to the films is through McEwan Street doors.

This series has been organized by Catherine Jonasson and has received extensive support from the City of Toronto, the Province of Ontario, the Carlton Inn Hotels, Canadian Airlines International, and Kirkfield Management (Ontario) Ltd. In conjunction with the Art Gallery of Ontario series of Chinese feature films, the Royal Ontario Museum presents *The Arts of China*, documentary film series.

Please note times and dates are tentative. Please confirm by telephone: 979-6608.

Thursday, August 6

7 pm
The Black Cannon Incident (1985, col.)
9 pm
Du Shining (Beautiful Courtesan) (1981, col.)

Friday, August 7

7 pm
Stage Sisters (1965, col., 113 min.)
9 pm
My Memories of Old Beijing (1982, col., 96 min.)

Saturday, August 8

7 pm
Pride's Deadly Fury (1983, col., 107 min.)
9 pm
The Undaunted Hu Dang (1983, col., 103 min.)

Sunday, August 9

1 pm
Bubbling Spring (1982, col., 97 min.)
3 pm
Neighbours (1981, col., 111 min.)
7 pm
Yellow Earth (1985, col., 90 min.)
9 pm
My Memories of Old Beijing (1982, col., 96 min.)

Monday, August 10

7 pm
The Horse Thief
9 pm
Juvenile Delinquents (1985, col., 106 min.)

Tuesday, August 11

7 pm
The Xi'an Incident (Parts I & II) (1982, col., 190 min.)

Wednesday, August 12

7 pm
Genghis Khan (Parts I & II) (1986, col., 212 min.)

Thursday, August 13

7 pm
The Teahouse (1982, col., 129 min.)
9:30 pm
In the Wild Mountains

Friday, August 14

7 pm
The Black Cannon Incident (1985, col.)
9 pm
Yellow Earth (1985, col., 90 min.)

Saturday, August 15

7 pm
Borderline (1985, col., 102 min.)
9 pm
The Horse Thief

Sunday, August 16

1 pm
Stage Sisters (1965, col., 113 min.)
3 pm
Du Shining (1981, col.)
7 pm
Genghis Khan (Parts I & II) (1986, col., 212 min.)

The Arts of China

In conjunction with the AGO, the ROM presents a documentary film series featuring the traditional arts of China and their modern practitioners. The film series complements the touring exhibition of works by Chinese artist Xu Beihong and special crafts demonstrations throughout the month in honour of *China '87*, the Toronto celebration of Chinese art and culture.

All screenings take place in the ROM Theatre. Programs on Tuesday and Saturday afternoons at 4 pm are one hour in duration and free with ROM admission. Evening presentations in the ROM Reg Cinema series are feature-length and admission is \$3 (\$2 for seniors and students). For further information call the ROM 586-5549.

Travel AGO

Roaming Scotland

September 9-20, 1987
Travel the high road and the low road in search of the finest of historical Scotland. If you love castles and heather and wild countryside, join us. But hurry - this trip is filling up fast!

Poland via Prague, Vienna

October 4-20, 1987
This first tour focusing on the 1000-year-old culture of Poland has proven to be exceptionally popular. After visiting Prague, we will invest-



Old Market Place, Warsaw, Poland.

Behind the Scenes

Neighbourhood Forum



WITH THE EXCITING ARCHITECTURAL COMPETITION for the AGO's Stage Three expansion behind us, and having selected internationally acclaimed architect Barton Myers as the winner, work towards the finalization of the plans switched into high gear at the Gallery during the past few months.

In further developing the plans for the Stage Three expansion, the Gallery is arranging to offer many opportunities for public participation in the project. As part of the Gallery's consultation with the public, a neighbourhood forum was held in the Gallery on May 5, where local residents and business community joined with Gallery representatives in an open discussion. The forum, chaired by Ward 6 Council-

gate both the ancient and the contemporary art centres of Poland. We finish with a flourish in Vienna.

New York, New York!

November 20-22, 1987
An exciting weekend for the busy person who loves art, theatre, and shopping. Private limousine service will ease the early Friday departure by meeting us at our doors and will take us home Sunday evening. We will be guided through the Suleyman exhibition and the new 20th century wing at The Metropolitan Museum of Art, the medieval collection at the Cloisters, and the fascinating commercial galleries of SoHo. We will also visit the Whitney Museum of American Art. Our theatre night is a real coup: pre-theatre dinner, transportation to and from the spectacular *Les Miserables*, and a dessert reception following the play. AGO accommodations are at the elegant Omni Berkshire Place Hotel.

Looking Ahead...

Chicago: May 1988
A repeat of our first trip to the International Art Fair in a city famous for its exceptional examples of modern American architecture.

Alsace and Switzerland: June 1988

The best of art and the best of food from this fascinating border region of France and Switzerland.

Quebec: Spring 1988

Russia: September 1988
Japan: October 1988
These trips are still in the planning stages. Watch for further details.

Travel AGO is a project of the Volunteer Committee.

Members' Activities

Invitation to Members

On Thursday July 23, *Loring and Wyle: Sculptors' Legacy* will be opened by The Honourable Pauline McGibbon. Members and their guests are invited to preview the exhibition from 2 until 9 pm and to attend the opening ceremonies in the Walker Court at 6:30 pm. During

the afternoon and evening, gallery talks will be given in the exhibition and on works in the Permanent Collection, and tea will be served in the Walker Court between 3 and 5 pm. A reception follows the opening ceremonies with music and regular bar service. The exhibition opens to the public on the next day.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 8: to order by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled event. The following are projects of the Volunteer Committee.

Special Evening for Members David Salle

Wednesday, September 16, 7 pm
Explore the exciting work of this avant-garde American painter. Docent tour of the exhibition starts at 7 pm with dessert to follow about 8 pm in The Restaurant. Tickets \$8.

Sunday Start with Art Loring and Wyle: Sculptors' Legacy

Sunday, September 20, 11 am
Start the fall season with a tour of the sculpture of these talented Toronto women. Follows a continental breakfast in the Members' Lounge. Tickets are \$6.

Art in the Morning Loring and Wyle: Sculptors' Legacy

Wednesday, September 23, 9:30 am
Plan now to join this tour of the sculpture of two famous Canadian artists. Meet for refreshments first in the Members' Lounge. Tickets are \$4.50.

Opportunities Abound

Participate in the activities of the Gallery's historic house: The Grange, the Art Rental and Sales Gallery, the Jewellery Reproduction and Impulse Shops, Membership Desk or Reference Library. Enjoy a few hours each week in this stimulating environment as you expand your knowledge and support the Gallery. For volunteer applications or information, please phone the Volunteer Office at 977-0414, ext. 263.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable at all AGO outlets. Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery July - August 1987

Did you visit the Jessie Onark

lor and AGO Trustee Jack Layton, was held in conjunction with the exhibition of Stage Three design competition entries.

The audience of 100 people heard presentations by Barton Myers, William Withrow, AGO director, and Ceta Ramkhalawansingh, representative of the neighbourhood residents' associations. Support and concern was expressed by individuals in the audience.

The City of Toronto has proposed that a working committee, composed of representatives from the community, the Gallery, and the City be formed to address concerns raised by local residents. The committee will attend to community-related issues such as parking and traffic, increased retail activity, and the responsibility of a provincial facility within the urban fabric of downtown Toronto.

We are on our way!

At a press conference held in the AGO's Walker Court last May 25, the Honourable Lily Munro announced that the Ontario Ministry of Citizenship and Culture will give an \$8 million grant to help realize Stage Three, the AGO's expansion and renovation project. The province has led the way in providing government funds for the final completion of the Gallery. Building will not begin until the AGO receives additional funding through a private sector campaign and contributions from other levels of government.



The AGO Address Book now available at The Book Shop.

exhibition in Gallery E and the selections from the Klammer gift of Inuit art in the Members' Lounge corridor? If so, you should come down to the Art Rental and Sales Gallery and see our summer installation beginning July 7, which includes Native art works for sale or rent.

This exhibition will have a longer duration than our installations usually have, and the selection will be updated from time to time. Don't forget that the first three months' rental fee is deductible if a work is subsequently purchased.

A project of the Volunteer Committee.

The Impulse Shop

Off to the cottage for the summer?

Make The Impulse Shop your first stop! Choose from our collection of toys, games, and art supplies guaranteed to keep the family occupied on those lazy (or rainy) afternoons. Take advantage of your 10% Members' discount to stockpile unique hostess gifts that will always delight. A project of the Volunteer Committee.

The Jewellery Shop

The jeweller of the month for August is Ellen Fraser, known for the primitive splendour of her fused silver on copper pieces, cuffs, pins, pendants, chains, earrings, and special boxes. A project of the Volunteer Committee.

The Reproduction Shop

Decorating the cottage this year? Do it splendidly and inexpensively with our exciting reproductions of our Group of Seven collection. Also available are international fine art reproductions and modern posters. Leader frames, museum mounting, and our fast framing service. A 10% discount to Gallery Members. A project of the Volunteer Committee.

The Book Shop

Our display of paperbacks under \$10 shows surprising value on a wide variety of subjects in the visual

arts. A summer reader's list mailed upon request. Call 977-0414, ext. 283.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. Outdoor patio open during the summer. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side ramp; limited number of wheelchairs available; large print floor plan indicating facilities; access; signed Gallery talks for hearing-impaired people on the last Saturday of each month at 2 pm.

AGO
NEWS

CHINA '87 continued from p. 1

lished and by 1953 all independent film studios were nationalized. Efforts to produce a national cinema were not generally productive until the early 60s when films like *Two Stage Sisters* (1964) were made. This didactic film, remarkable for meticulous period detail and a mature visual style was, however, one of the last films to be made before the cultural revolution halted all productions.

The ten painful years of the cultural revolution saw the complete disruption of the film industry. The Gang of Four drastically altered the lives of artists and intellectuals in China. For many, the personal tolls were extremely high and the scars remain. The case of director Xie Jin (*Stage Sisters*) was not an isolated one. He was exiled to a work farm and his entire family was forced to live a "revolutionized life." Both his parents committed suicide, his daughter was banished to the far reaches of the northwest and two retarded sons were left to fend for themselves eating garbage on the streets of Shanghai.

The film industry has recovered gradually since 1976 and while there have been more opportunities to produce a variety of film genres (comedies, musicals) it is only recently that directors and writers have begun to deal with politically sensitive issues, such as the suspicion regarding intellectualism, which is the theme of the acclaimed *Black Cannon Incident*.

Most of the films in this series maintain the great storytelling tradition of the past. The exquisitely beautiful *Du Shiniang* demonstrates the industry's skill at period representation (seen earlier in *Two*

Still from film *Du Shiniang* (Beautiful Courtesan).

Stage Sisters) in the tragic story of a 19th-century courtesan. The kung fu films feature a more advanced level of martial arts than generally seen in western films, with action sequences that rely on the technical prowess of the boxing masters rather than camera work. Films like the *Xi'an Incident* indicate a change in the government's historical perspectives by presenting a sympathetic portrait of Cheng Che Chek, an ardent opponent of the communists. Contemporary social concerns deal with problems specific to Chinese society but relate closely to our own – the housing shortage dealt with in *Neighbours*, the treatment of Senior Citizens in *Bubbling Spring*, and the problems of handling young offenders in *Juvenile Delinquents*.

Film is an art form in China that assumes great social responsibility. Changes are thoughtfully considered and cautiously introduced because of the recognized enormous potential influence of the medium and the role it plays in Chinese society. The traditional Chinese love of entertainment and theatricality dominates any portentous or didactic message. Cultural differences are bridged by shared humanity – and by the power of good art. What becomes fascinating after viewing these films is that so much is familiar in this exotic and foreign land.

While films can teach us a great deal about life and culture in China, nothing can instruct better than personal interaction between people. For this reason the AGO is extremely pleased that in conjunction with *China '87* organizers the Gallery School will be welcoming visiting Chinese performers and musicians from the People's Republic of China.

Still from film *Pride's Deadly Fury*.

Catherine Jonasson is head of the Edward P. Taylor Audio-Visual Centre.

General Information

Admission

Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for Seniors
Students, full-time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors of major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

AGO (416) 977-0414

Membership

Young Member (age 25 and under): \$15
Non-Resident (100 km beyond Toronto): \$25
Individual: \$35
Family/Dual: \$50
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Notice to Members

From time to time, our mailing list is

released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (977-0414).

Moving?

Please send or phone in your new address to the Membership Office (977-0414) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, information, please. Address the department specified in events listing.

Specify date, name of event, and number of tickets. Indicate your name, address (with postal code), and phone numbers. Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario. Please do not combine requests or cheques to different departments.

Gallery Hours

Monday through Sunday: 11 am – 5:30 pm; Wednesday: 11 am – 9 pm.

New Gallery Hours
Gallery will be open
Mondays through
September 7.

The Grange Hours

Daily 12:4 pm; Wednesday 12:4 pm and 6:30 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm; Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Monday to Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday & Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11 am to 5 pm.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5:30 pm. Patio will be open through the summer season. Closed Mondays during the summer.

The Coffee Shop

Open daily 11 am – 5 pm.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9 pm. Closed Mondays.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Behind the Scenes

Art by Touch



IN KEEPING WITH THE AGO'S EFFORTS IN PROVIDING SERVICES for disabled people, a special Gallery experience was made available last April for a special group of individuals. For the first time, visually impaired people were given the opportunity to 'see' sculptures of the masters through their hands at The Gallery/Stratford. Nine members of the Huron-Perth branch of the Canadian National Institute of the Blind (CNIB) were given the chance to study sculpture by touching eight works in the *Rodin to Moore* exhibition currently being circulated throughout Ontario by the AGO's Extension Services.

Initiated by the AGO, the idea for the special 'viewing' became a reality with the help of the client services branch of the CNIB, and that of Ruth Stammers, education coordinator at The Gallery/Stratford.

In a brief introductory lecture Sandra Lawrence, chief conservator at the AGO, explained what the group should expect. Each of the eight sculptures portray all or parts of the human figure and interpretations of the figure by each artist differ. The sculptures varied from abstract to representational.

Before touching the works, bracelets, rings, and watches had to be removed. Hands were cleaned to remove excess salt and perspiration. Each participant felt every curve and indentation the artist had sculpted to create his work. Given a short commentary about the artist and the sculpture, the visually impaired person was able to seek personal interpretations of the various works.

Examining the head of a woman, entitled *Marcelle*, one of the participants was able to conclude that the woman was sad and sombre – the same interpretation others have made. 'When a sighted person looks at the work she or he interprets the sculpture. But for a person who doesn't have full sight, the relations are more difficult to grasp. The group found the abstract sculptures very disturbing. While they can interpret music and poetry, visual things are more difficult. They want more concrete things,' Ms. Lawrence said. 'It's something I haven't had the chance to do before, it's a new experience...something I've always wanted to do,' said another participant who had to rely on descriptions told to him on previous trips to galleries and museums.

The exhibition will travel to Sarnia, Thunder Bay, Sudbury, and St. Catharines. Other visually impaired groups in these areas will be given the same opportunity to experience the sculptures.

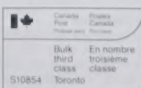
AGO
NEWS VOLUME 9 NUMBER 7 JULY/AUGUST 1987

Publisher
Manager: Membership Services
Anne Carvill
Editor
Claire Haggitt
Copy-editor
Vivian T. Chan
Design
Jackie Young / Ink
Layout
Marilyn Bouma-Piper

ISSN 0829-4437

AGO NEWS is published eleven times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Telephone: (416) 977-0414. Photo credits: All pictures in AGO NEWS by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

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The Art Gallery of Ontario is generously funded by the Ontario Ministry of Citizenship and Culture, the Municipality of Metropolitan Toronto, and the Museums Association Programmes of the National Museums of Canada, and is supported by its Members and many corporate, foundation, and individual donors.